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А. СПЕНДИАРОВ

РОМАНСЫ И ПЕСНИ

ДЛЯ ГОЛОСА
В СОПРОВОЖДЕНИИ ФОРТЕПИАНО



МОСКВА «МУЗЫКА» 1984

К РОЗЕ

ՈՅ ՉԱՐԴ

Слова А. ЦАТУРЯНА

Խոսք Ա. ԾԱՏՈՒՐՅԱՆԻ

Перевод А. Спендиарова

А. СПЕНДИАРОВ. Оп. 1, № 3

Ա. ՍՊԵՆԴԻԱՐՈՎ

(1871—1928)

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Larghetto

Голос

Мо - лю, по - зволь те - бя ску - ста,
Այ Վարդ, լը - սիր ւ - դա - չա՜նքիս,

Ф-п.

f *dim.* *rosso a* *rosso* *p*

rosso più f

чуд - на - я ро - за, со - рвать, что - бы лю - би - мой де - вы грудь
Թու՛ւղ տուր թը - փից քեզ քա - ղե՛մ, և քե - ղա - նով սի - րած կու - սիս

rosso più f

пыш - но у - кра - сить то - бой.
Հըք - նաղ կուրծ - քը զար - ղա - րե՛մ:

p

mf espr.

Ты не за-вя-нешь, не стра-шись, грудь у-кра-ша-я е - е: в гру-ди той жизнь мла-
 Մի վա-րկանար, նր - րա կրթ-քիւ չես թա-ռա-մի, քն-քուշ վարդ, ար-տեղ մա-տաղ կրթ-

mf

allarg. cresc. a tempo f p

- да - я бьет свет-лой и мощ-ной стру - ей.
 - քի տա-կիւ կիւն - քի աղ-բաւր կա տ - ան:

f dim. poco a poco

Ты бу-дешь, ро - за, о - бо мне ю-но-му серд-цу шеп - тать
 Մի վարդ, արտ - միւր նր - րան հաւ-շիկ իմ հարտեան չանք աւ հաւ - սեր,

p

poco più f

и а - ро - ма - том неж-ным в нем сла-дость люб - ви про-бу - ждать.
 Թող ար-ման - քով քա - տաւ - շիկ նր - րա սրտ-տաւ գարթիւ սեր:

poco più f

mf espr.

О, не за-вя-нешь, не стра-шись, грудь у-кра-ша-я е-
 Օհ զա-վա-նիշ, նր - քի կրթ-քի չի թա-նա-մի քրի.քրիշ

mf *p* *mf*

allarg. *cresc.*

-е,- в гру-ди той жизнь мла-да-я бьет свет-лой и мощ-ной стру-
 զարդ, ախ-տեղ մա-տաղ կրթ-քի տա-կիւն կիւն - քի աղ-բարդ կա մ -

a tempo

-ей!
 - քիւն;

f

allarg.

ff

РЫБАК И ФЕЯ

ՁԿՆՈՐՄՆ ՈՒ ՓԵՅԱՆ

Баллада

Բալլադ

Слова Максима ГОРЬКОГО

Соч. № 7

Խոսք Մաքսիմ Գորկովի

Largo **poco rit.**

p legato

mp Andante

В ле - су над ре - кой жи - ла фе - я, в ре - ке о - на
 Իջ - նում էր գե - տի - փր յի ֆե - լա, գե - տում նա հա -

ча - сто ку - па - лась и раз, по - за - бив о - сто - рож -
 - ճար լի - զա - նում էր. յի օր, մո - րա - ցած նա վր - տան -

нось, в ры - бац - ки - е се - ти по - па - лась.
 - զր, զա - լիս և ուն - լա - նի րեկ - նում է:

p *mp* *p* *sf*

Е - е ры - ба - ки ис - пу - га - лись... Но
 Ն - լուս երես - ճով ճրկ - նորսնե - րը... Բալլ

sf *p*

Adagio marciale
energico *animando*

был с ни - ми ю - но - ша Мар - ко, схва - тил он кра -
 ճոս է գա - լիս ջա - նի Մար - կո, չըբ - նաղ փե - ըր -

mf energico

allarg. *ff*

- са - ви - цу фе - ю и стал це - ло - вать е - е жар - ко.
 - ին նազըրկուս է և տաք է նրանցիկ - ըրն ու բարկ է:

mf *f* *mf*

Andantino *mp grazioso*

А фе - я, как гнб - ка - я вет - ка, в мо -
 Իսկ ֆե - լան որ - պես դա - րար ճյուղը հուժ -

p grazioso

[illegible]

Очи гляде-ла и тихо над чем-то сме-

- Я - лась...
 - шнл 5 ...

p legg.
mf
mp

rit. *mf* Poco meno mosso

Весь день о - на Мар - ка лас - ка - ла, а
 Ғрғ - җнҗ җ ыр - ырн ырнн җ о - җҗ, җнн

p *mf*

*p poco più lento**a tempo (Andantino)*

как толь - ко ночь на - сту - пи - ла, про - па - ла ве - се - ла - я
 как толь - ко ночь на - сту - пи - ла, про - па - ла ве - се - ла - я

фе - я...
 фе - я...

Adagio

У Мар - ка ду - ша за - гру - сти - ла... И
 У Мар - ка ду - ша за - гру - сти - ла... И

Andante

дни хо - дит Мар - ко, и но - чи в ле - су, над ре -
 дни хо - дит Мар - ко, и но - чи в ле - су, над ре -

Музыкальное произведение: «Где ты, где ты» (фрагмент из оперы «Снежная Королева»).

Музыкальный язык: Русская классическая музыка (опера).

Жанр: Опера.

Музыкальный стиль: Романтизм.

Музыкальный инструмент: Вокал (бас), фортепиано.

Музыкальный ритм: 6/8.

Музыкальный темп: Средний.

Музыкальный тон: B-flat major / D-flat minor.

Музыкальный текст (русский):

— ко — ю Ду — на — ем, всё и — щет, всё сто — нет: „Где

— ииш — ь ти — ши — ю, фруи — тиш, и — ти — ииш — ь ти

Музыкальный текст (латинский):

— ko — ju Du — na — em, vse i — shet, vse sto — net: „Gde

— iish — y ti — shi — yu, frui — tish, i — ti — iish — y ti

Музыкальный динамик: *mf* (mezzo-forte).

allarg. a tempo

mp

фе - я? " А вол - ны сме - ют - ся: „Не зна - ем, не
 фь - ишн: Дл-грблн тл юрн - гнлв блн. «Шн - 5шшн т, шн -

p

sf

accel. *più mosso*

зна - ем! Но он за - кри - чал им: „Вы лже -

знаем! Но он закричал им: „Вы лже -

allarg.

ff

те! Вы са - ми иг - ра - е - те с не -

p

ff

sf

Tempo I (Andante)

- ю! "
 - ир »:

p

И бро-сил-ся ю-но-ша
 бд 2nd 3 4th 5th 6th 7th 8th

ff

poco rit.

dolce

Largo

glu-пый в Ду-най, чтоб най-ти сво-ю фе-ю...
 - чш-рр, 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111th 112th 113th 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211st 212nd 213th 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311st 312nd 313th 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 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1731st 1732nd 1733rd 1734th 1735th 1736th 1737th 1738th 1739th 1740th 1741st 1742nd 1743rd 1744th 1745th 1746th 1747th 1748th 1749th 1750th 1751st 1752nd 1753rd 1754th 1755th 1756th 1757th 1758th 1759th 1760th 1761st 1762nd 1763rd 1764th 1765th 1766th 1767th 1768th 1769th 1770th 1771st 1772nd 1773rd 1774th 1775th 1776th 1777th 1778th 1779th 1780th 1781st 1782nd 1783rd 1784th 1785th 1786th 1787th 1788th 1789th 1790th 1791st 1792nd 1793rd 1794th 1795th 1796th 1797th 1798th 1799th 1800th 1801st 1802nd 1803rd 1804th 1805th 1806th 1807th 1808th 1809th 1810th 1811st 1812nd 1813th 1814th 1815th 1816th 1817th 1818th 1819th 1820th 1821st 1822nd 1823rd 1824th 1825th 1826th 1827th 1828th 1829th 1830th 1831st 1832nd 1833rd 1834th 1835th 1836th 1837th 1838th 1839th 1840th 1841st 1842nd 1843rd 1844th 1845th 1846th 1847th 1848th 1849th 1850th 1851st 1852nd 1853rd 1854th 1855th 1856th 1857th 1858th 1859th 1860th 1861st 1862nd 1863rd 1864th 1865th 1866th 1867th 1868th 1869th 1870th 1871st 1872nd 1873rd 1874th 1875th 1876th 1877th 1878th 1879th 1880th 1881st 1882nd 1883rd 1884th 1885th 1886th 1887th 1888th 1889th 1890th 1891st 1892nd 1893rd 1894th 1895th 1896th 1897th 1898th 1899th 1900th 1901st 1902nd 1903rd 1904th 1905th 1906th 1907th 1908th 1909th 1910th 1911st 1912nd 1913th 1914th 1915th 1916th 1917th 1918th 1919th 1920th 1921st 1922nd 1923rd 1924th 1925th 1926th 1927th 1928th 1929th 1930th 1931st 1932nd 1933rd 1934th 1935th 1936th 1937th 1938th 1939th 1940th 1941st 1942nd 1943rd 1944th 1945th 1946th 1947th 1948th 1949th 1950th 1951st 1952nd 1953rd 1954th 1955th 1956th 1957th 1958th 1959th 1960th 1961st 1962nd 1963rd 1964th 1965th 1966th 1967th 1968th 1969th 1970th 1971st 1972nd 1973rd 1974th 1975th 1976th 1977th 1978th 1979th 1980th 1981st 1982nd 1983rd 1984th 1985th 1986th 1987th 1988th 1989th 1990th 1991st 1992nd 1993rd 1994th 1995th 1996th 1997th 1998th 1999th 2000th 2001st 2002nd 2003rd 2004th 2005th 2006th 2007th 2008th 2009th 2010th 2011st 2012nd 2013th 2014th 2015th 2016th 2017th 2018th 2019th 2020th 2021st 2022nd 2023rd 2024th 2025th 2026th 2027th 2028th 2029th 2030th 2031st 2032nd 2033rd 2034th 2035th 2036th 2037th 2038th 2039th 2040th 2041st 2042nd 2043rd 2044th 2045th 2046th 2047th 2048th 2049th 2050th 2051st 2052nd 2053rd 2054th 2055th 2056th 2057th 2058th 2059th 2060th 2061st 2062nd 2063rd 2064th 2065th 2066th 2067th 2068th 2069th 2070th 2071st 2072nd 2073rd 2074th 2075th 2076th 2077th 2078th 2079th 2080th 2081st 2082nd 2083rd 2084th 2085th 2086th 2087th 2088th 2089th 2090th 2091st 2092nd 2093rd 2094th 2095th 2096th 2097th 2098th 2099th 2100th 2101st 2102nd 2103rd 2104th 2105th 2106th 2107th 2108th 2109th 2110th 2111st 2112nd 2113th 2114th 2115th 2116th 2117th 2118th 2119th 2120th 2121st 2122nd 2123rd 2124th 2125th 2126th 2127th 2128th 2129th 2130th 2131st 2132nd 2133rd 2134th 2135th 2136th 2137th 2138th 2139th 2140th 2141st 2142nd 2143rd 2144th 2145th 2146th 2147th 2148th 2149th 2150th 2151st 2152nd 2153rd 2154th 2155th 2156th 2157th 2158th 2159th 2160th 2161st 2162nd 2163rd 2164th 2165th 2166th 2167th 2168th 2169th 2170th 2171st 2172nd 2173rd 2174th 2175th 2176th 2177th 2178th 2179th 2180th 2181st 2182nd 2183rd 2184th 2185th 2186th 2187th 2188th 2189th 2190th 2191st 2192nd 2193rd 2194th 2195th 2196th 2197th 2198th 2199th 2200th 2201st 2202nd

- Вот!
 - слы...

Her!
 ff:

К АРМЕНИИ

ԱՌ-ՀԱՅԱՍՏԱՆ

Слова О. ОВАНЕСЯНА

Խմբ. Հ. ՀՈՎՀԱՆՆԻՍՅԱՆԻ

Перевод К. Бальмонта

Соч. 27

Largo

p

У - молк - ли на - все - гда вре -
 Տեւ - նում եմ եւ ւ - չաւ աղ -

pp

f poco più lento *mf* a tempo

- мен бы - лых на - ро - ды, ро - ди - лись но - вы - е на - ро - ды на сме - ну
 - գե - րը հին ձեռ - նում եմ, Է նոր աղ - գերն ւ - չաւ ծըն - գում եմ հին ւ - գե -

p

им, и с паль - мой неж - но - ю зи -
 - րից, ւ - զաւ - տու - րիւն Էաւ - նաչ աւր -

p

- жди - тель - ной сво - бо - ды скло -
 - ճաւ - գե - նին ձեռ - քում Էր, ծրագ -

simile

- ни - лось сча - сти - е к на -
 - ннл - л - ршл - нр чшл - л -

mf

cresc.

mf

- ро - дам мо - ло -
 - ннл - ннл - ннл - чл -

mf

- дым.
 - рлн:

poco accel.

p cresc.

mf

a tempo

Музыкальный фрагмент в тональности Б-б-б-б. Верхний голос: ноты, соответствующие русскому тексту «ло. -у/у:». Фортепиано: левая рука играет шестые и третьи лады с аккордами, правая рука — шестые и седьмые лады с аккордами. Динамики: *mf* и *ff*.

Музыкальный фрагмент в тональности Б-б-б-б. Фортепиано: левая рука играет шестые и третьи лады с аккордами, правая рука — шестые и седьмые лады с аккордами. Динамики: *mf cresc.* и *ff*.

Музыкальный фрагмент в тональности Б-б-б-б. Фортепиано: левая рука играет шестые и третьи лады с аккордами, правая рука — шестые и седьмые лады с аккордами. Динамики: *marcato cresc.* и *ff*.

Музыкальный фрагмент в тональности Б-б-б-б. Верхний голос: ноты, соответствующие русскому тексту «Лишь». Фортепиано: левая рука играет шестые и третьи лады с аккордами, правая рука — шестые и седьмые лады с аккордами. Динамики: *mf* и *ff*.

Adagio

Музыкальный фрагмент в тональности Б-б-б-б. Верхний голос: ноты, соответствующие русскому тексту «только ты одна, Армени-я родная, лежишь, как». Фортепиано: левая рука играет шестые и третьи лады с аккордами, правая рука — шестые и седьмые лады с аккордами. Динамики: *p*.

труп жи-вой; мне го-ре-стно взгля-нуть:
 - рпцц цм - цкм цб - цпцц км цпц цшр - цццц, в це-пях тос -
 ц цпцрц - ррц

dolce
 ку-ешь ты, пре-крас-ный лик скло-ня-я, раз-ме-та-
 рп цш - цшп, рц - цшц км, цб - цб - црцц рц, цр - црр рц

dolce

sf *mf*
 на тво-я ис-тер-зан-на-я грудь.
 цшц - рб - цр, рр - цкм цбц - цшц цб - цццц ...

sf *sf* *mf pesante*

p L'istesso tempo
 Из-под тво-их ру-
 бц рп цш - цшц цшп -

p

19

dolce

- ин не гля - нет вет - вью но - вой зе - ле - ный мирт люб -

- рт ш - щб рб - чбр - чб - рб - др шб ни - мр фрр - чнб -

p dolce

Музыкальный фрагмент из симфонии А. Хачатуряна. Музыка в G-мажоре, 2/4 такта. Включает вокальную партию с русскими и армянскими текстами и фортепианное сопровождение.

Вокальные тексты:

русский: ви, спа - се - ни - я сим - вол... Не

армянский: Թխն զի ի իւ - նիւ, Թոշ

Музыкальная партитура для голоса и фортепиано. Музыка в 2/4 такта, диатезис D-большой. Песня «Песня о колоколах» (Песня о колоколах) из оперы «Иван Сусанин» М. Глинки. Музыкальная партитура для голоса и фортепиано. Музыка в 2/4 такта, диатезис D-большой. Песня «Песня о колоколах» (Песня о колоколах) из оперы «Иван Сусанин» М. Глинки.

Largo assai
con dolore

ло - жен на те - бя то - ки ве - нец тер -
 ф - ги ги - ншб шл шш ш - ршш дп -

marc.

sf *p* *mp* poco rit.

- но - вый, ве - нец не-мых скор-бей и ве - ко-веч-ных, ве - ко-
 - 4b - 9p 9p 1000 00 1000 90 - 4b 00-900000 0 000, 00-900000 0

sf *p* marc. marc.

mf

- веч ных зол!..
 000 0000 - 0000...

marc. *mf* marc. marc.

Andante

string. *f* *mf*

Но нет, ты не у - мрешь, я ве - рю в обнов-
 0000 00, 000 000 0000 - 00, 0 00000 00 000000 -

sf *mf sf* *p*

f ten. *mf* Più mosso

- ле - нье; о - но долж-но прий - ти, о - но к те-бе придет!
 - 00 - 0000, 00 - 0000 0000 - 0000 о - 0000, 0000-00 000 000 00-00000:

f *mf* marc.

пра - хе и пы - ли! Хотя по - лу -
 ршг, к - лгг рг - згг: Пк рг - к

p

mf

pp

мерт - ва - я, у - слышь, по - дай свой го - лос,
 шг ш - шг, дшг - згг, шгг - ггг рг - гггг,

mp *p* *f* *sf* *sf* *ten.*

mp *sf* *sf* *ten.*

allarg. *p* тво - и сы - ны при - дут со всех
 гг - гг - ггг ог - згг - ргггг гг - гггг

ff *Meno mosso*

pp

Alla Marcia trionfale

кон - цов зем - ли!
 ш - ггг ггг - ггг:

m. s.

First system of musical notation, measures 1-3. The key signature is three sharps (F#, C#, G#). The music features triplets in both the treble and bass staves. Measure 1 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 2 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 3 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes a triplet of eighth notes in measure 1 and a triplet of eighth notes in measure 2.

Second system of musical notation, measures 4-6. The key signature is three sharps (F#, C#, G#). The music features triplets in both the treble and bass staves. Measure 4 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 5 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 6 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes a triplet of eighth notes in measure 4 and a triplet of eighth notes in measure 5.

Third system of musical notation, measures 7-9. The key signature is three sharps (F#, C#, G#). The music features triplets in both the treble and bass staves. Measure 7 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 8 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 9 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes a triplet of eighth notes in measure 7 and a triplet of eighth notes in measure 8.

Fourth system of musical notation, measures 10-12. The key signature is three sharps (F#, C#, G#). The music features triplets in both the treble and bass staves. Measure 10 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 11 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 12 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes a triplet of eighth notes in measure 10 and a triplet of eighth notes in measure 11. The system concludes with a *ff* dynamic marking and a triplet of eighth notes in the treble.

Fifth system of musical notation, measures 13-15. The key signature is three sharps (F#, C#, G#). The music features triplets in both the treble and bass staves. Measure 13 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 14 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 15 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass line includes a triplet of eighth notes in measure 13 and a triplet of eighth notes in measure 14. The system concludes with a *ff* dynamic marking and a triplet of eighth notes in the treble.

К ВОЗЛЮБЛЕННОЙ

Армянская песня

ՍՌ՝ ՍԻՐՈՒՆԻՍ

Հայկական երգ

Слова народные

Ժողովրդական

Перевод А. Спендиарова

Andante

p *mf* *p*

rit.

f

a tempo

p

И день, и ночь взы - ха - ю я, те -
 Դի - շեր, ցի - րեկ Կը հա - րա - շեմ, ախ

- бя люб - лю, те - бя зо - ву! Но чер -
 о - рѣ - нѣ, рѣ - нѣ - нѣ, ах ш -

mf *p*

- НЫХ глаз и а - лых губ, не зна - я сна, всё
 зб - рилъ, чшрт ш - шб - рилъ чшр - ыр - чб -

mf *p*

mf *p* *mf* *f* *allarg.*

жду на_прас - но! Но чер - НЫХ
 - ду, фшз о - чшлт: Уш ш - зб -

mf *p* *mf* *f*

a tempo *mf* *f*

глаз и а - лых губ, не зна - я сна, всё жду
 рилъ, чшрт ш - шб - рилъ чшр - ыр - чб - ду,

mf *p* *mf* *f*

poco rit. *a tempo* *p*

на_прас - но!
 фшз о - чшлт:

p *mf* *p* *mf*

rit. *p* a tempo

Средь ди - ких скал ски -
Рб - чр *ш - шр* *ш -*

f *p* *m.s.*

- та - юсь я, все - гда о - дин, все - гда о то - ской...
- шш - шш - шш *шш шр шш шр* *шш - шшр шш*

Дай сча - стья мне, мо - лю те -
р - ш *шш - шр* *шш шр* *шш -*

mf *p* *mf* *p*

- бя! Ска - жи: „Люб - лю и я, мой ми - лый!“
- шрч, *шш - шш шш* *шшч* *чр шш - шшш*

mf *p*

[illegible]

пoco rit. a tempo

f *mf*

жи: „Люб-лю и я, мой ми-луй!“

f *mf* *p*

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The treble staff has a 7-measure rest in the first measure, followed by a series of eighth notes. The bass staff has a dotted half note in the first measure, followed by a series of eighth notes. The piece is marked with dynamics: *mf* (mezzo-forte) in the first measure, *pp* (pianissimo) in the second measure, and *p* (piano) in the third measure. The piece ends with a double bar line and a repeat sign.

rit.

mf *f* *p*

Ска-жи: Лю-блю и я, мой ми-лый!"
 С - и - е, р - е - б - е - н - к - и - м - и

Слова САЯТ-НОВЫ

Ասուր ՍԱՅԱԹ-ՆՈՎԱՅԻ

[Allegro non troppo]

Со - ло - вей, ска -
Ասուր Կու - գաս,

жи, от - ку - да ты? О, не плачь, я дол - жен сле - зы лить;
դի - րի րի - րի, դու ճի Լաց ի, ես ի՞նչ Լի - Լի,

пой над ро - зой, я воспе - ва - ю де - ву, о не плачь, я
դու - շիր դի - րի, ես Կու - գաս ինչ, դու ճի Լաց ի,

дол - жен пла - кать.
ես ի՞նչ Լի - Լի:

* Соловей издадека (армянск.)

p

От ка - ких дуб - рав, с ка - ких вы - сот ты стре - мишь на
 ы - ы, ы - ы - ы - ы, ы - ы - ы - ы, о - ы - ы - ы - ы

tr

се - вер свой по - лет? Пла - мя не - ги серд - це мне жжет,
 ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы

о, не плачь, я дол - жен пла - кать.
 ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы

p

Со - ло - вей, и я, как ты, певец,
 ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы, ы - ы - ы - ы

pp

В нас пы - ла - ет та же боль серд-дец.
 ыи нл 7пнл 7р - 4р4р 4и 7и - 7пнл.

mf
 Са - ят - Но - ва так го - во - рит те - бе:
 Уш - 7и7р - 7пн - 4р4и ыи - 4и7г 7иш - 7пнл,

mp

о, не плачь, я дол - жен пла - кать.
 7пнл 4р 7ишг 4р, ыи 4р 7иш - 7пнл:

f

Са - ят - Но - ва так го - во - рит те - бе:

Уш - 1ш1 - 2н - 4б1и ш - иб1г 1ш - 1н1д1,

mf

rit.

о, не плачь, я дол - жен пла - кать,

1н1 1ш 1шг 1ш 1ш 1ш - 1н1,

Più lento

poco a poco rit.

о, не плачь, я дол - жен пла - кать.

1н1 1ш 1шг 1ш 1ш 1ш - 1н1:

8

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АЛЕКСАНДР АФАНАСЬЕВИЧ СПЕНДИАРОВ

РОМАНСЫ И ПЕСНИ

для голоса в сопровождении фортепиано

Редактор *Н. Матвеева*. Лит. редактор *А. Тарасова*
Техн. редактор *И. Левитас*. Корректор *Д. Шевченко*

Подписано в печать 27.01.84. Формат бумаги 60х90 1/8. Бумага офсет-
ная № 1. Печать офсет. Объем печ. л. 4,0. Усл. п. л. 4,0. Уч.-изд. л. 4,51.
Тираж 1000 экз. Изд. № 12501. Зак. № 134. Цена 45 к.

Издательство "Музыка", Москва, Неглинная, 14

Московская типография № 6 Союзполиграфпрома
при Государственном комитете СССР
по делам издательств, полиграфии и книжной торговли,
109088, Москва, Ж-88, Южнопортовая ул., 24

SEP 21 1989

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